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alius, -a, -ud,	<i>other.</i>	ALIEN
lingua, -ac, f.	<i>tongue.</i>	LINGUIST
noster, -tra, -trum (<i>nos, we</i>)	<i>our.</i>	PATERNOSTER
appello,	<i>call by name.</i>	APPELLATION
hic, haec, hoc,	<i>this.</i>	
lex, legis, f.	<i>law, custom</i>	ILLEGAL
inter, (acc.)	<i>between, among.</i>	INTERURBEN (urbs, city)

The blank list for review contains simply the Latin words in the same order.

It need not be said that the list will be of no avail unless studied and reviewed constantly. Apparently there are very many words to learn at the first, but the lessons are very much shorter then, and most of the words will have been met before. The student, if required to recite on any part of his list at any time without notice, will find that it pays to learn the new words each day as a part of his lesson, which by every argument they undoubtedly are. The other benefits resulting from the use of the lists as hinted at in connection with Greek lists above, may be briefly restated in concluding this section: (1) methodical training of the memory; (2) development of etymological insight; (3) the consciousness of progress as shown by tangible results; (4) better preparedness for advanced reading, leaving more time to devote to subject matter and to additional reading; (5) better preparedness for sight-reading; (6) opportunity of frequent review; (7) better knowledge of English; (8) concentration on standard forms and words of permanent general value; (9) the doing away with the perpetual use of translations; (10) saving of time and gain in clearness everywhere.

PARSING

Under this head, Greek will be spoken of first, then Latin, and first the parsing-list for Xenophon, which is printed in the same book as the word-list, and arranged in the same order. Parsing of verbs includes giving person, number, tense, mode, voice, principal parts and meaning; parsing of a declinable word involves giving the case, number, gender, nominative form, comparison if compared, and meaning. It may be done orally or in writing with abbreviations.

The following sample from Xenophon 1.1.1-2 will illustrate:

1. γίγνονται	2. παρών
πρεσβύτερος	ἐτύγχανε
νεώτερος	ἦς
ἡσθένει	ἀπέδειξε
ἐβούλετο	λαβών
τῷ	ἔχων
παῖδε	ἀνέβη
παρεῖναι	

[Selected parts of verbs are given in the word-list

for Xenophon above, omitting rare and poetical forms which often cause confusion and waste of energy].

The use of this list cultivates and compels original knowledge of forms apart from the baneful, weakening crutch of context. The use of the list also precludes the necessity of the customary deplorable vivisection of each passage. It is a very feasible method, and only second in value to the word list. It is as valuable in Homer as in Xenophon. In short anywhere an ounce of real parsing is worth a ton of guessing from the context. For after the student comes habitually to feel responsible for the parsing of each form he meets, i. e. has really acquired the *parsing habit*, he will soon be master of the whole subject. In fact the ability to parse perfectly the first *three hundred forms* of Xenophon involves a knowledge of forms and attests an insight which needs little supplementing for any Greek prose readings.

With parsing, as with vocabulary, it goes without saying that it should begin in the first year, and at the very beginning of it. It is not sufficient for the student to commit to memory the paradigms so as to be able to recite or write them, for unfortunately the authors read do not consist of a mere succession of paradigms. Consequently the student sees many words, but does not actually *see* stems or endings. A number of exercises may easily be made compelling the individual parsing of forms. Such an exercise for the Greek *ο*-declension might run thus: change the number of the following words and word-endings, observing the accent carefully: θεοῦ, ποταμέ, ἀνθρώπους, τὸν, τοῖς. So one might ask his pupils to change λύσω, γράψετε, ἀγεις, ἀγει to the corresponding present or future.

Similar parsing exercises may readily be made for Latin also. For example, the pupil might be required to parse and change the number of *tulerunt, amavissetis, mihi, rexerimus, quibus, similibus, id*, etc., or to change to the future tense and to the other number *faciebam, monueratis, usus es*, etc.

To conclude, proper word-list study and parsing by the laboratory method with frequent reviews will not only save time and energy, but will give the unique discipline afforded only by such studies, and will help to save the day for the Classics.

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REVIEWS

Der Monolog im Drama. Ein Beitrag zur griechisch-römischen Poetik. Von Friedrich Leo. Berlin: Weidmannsche Buchhandlung (1908).

The main lines of Professor Leo's discussion are drawn in the opening paragraph. The soliloquy as we know it in Shakespeare and Schiller is not a heritage from Sophocles. Its path in the history

of the drama is, however, broadly traceable in the New Attic Comedy. Our interest is, then, at the outset fixed upon the relation of Attic Tragedy to New Comedy, or, in other words, upon the passage of the Attic drama from its earlier to its mature form.

The preliminary stages of the soliloquy may be followed with increasing distinctness from Homer to Euripides. The Homeric hero, in critical moments, deliberates with himself or addresses his own heart or some god. The watchman in the Agamemnon of Aeschylus soliloquizes, but he uses at the outset the form of prayer. Sophocles has frequent "asides", which are regularly addressed to a god, the elements or an absent person. Euripides is the bridge between the earlier and the later form of the Attic drama. One must turn rather to Euripides than to Aristophanes for an explanation of Menander. In respect to the soliloquy, Euripides is the forerunner. Yet he does not, relatively speaking, use the soliloquy with freedom. He is self-conscious about it, for the ever-present chorus is a barrier to the free use of the soliloquy as such. The comedy of manners took form in a time when the convention of the chorus was obsolete or obsolescent. The disappearance of the chorus was the removal of a barrier. The living force of the tendency to soliloquize could and, in fact, did then assert itself freely. Now begins the time when the soliloquy wins for itself equal rights with the dialogue. From the testimony which is afforded by Plautus and Terence, it is plain that the soliloquy belonged to the technical resources of New Comedy. Its use to mark the conclusion of one scene and the beginning of a new one, the use of the double soliloquy which presently passes over into dialogue, the use of the background to which one character may retreat and may so render himself fictitiously absent while a new character indulges in a soliloquy, all these belong to New Comedy. Not only the Roman adaptations, but the newly found texts of Menander prove that.

Professor Leo's purpose in following the history of the soliloquy, as he does follow it, to the limits of classical literature, is not merely historical. To return to his opening paragraph: there is a second main line of argument, the aesthetic. The ancients used soliloquies not because they had become, for some reason, a literary convention. They resorted to them because they had a basis in nature. The soliloquy arose among people who, in critical moments, soliloquize. It drew its inspiration from life. Alike Homer's warriors and Menander's men of the world talk with themselves in moments of danger or intense emotion. So, too, the Greek princes for whom the rhapsode sang and the Attic peasant who sat in the theater. However much the soliloquy may have become conventionalized in form, in

its essence it is no convention. And further, it is no dramaturgic contrivance. Menander's practice declares as much. For his soliloquies are not used as mere devices for betraying secrets; in this respect they do not help on the plot. They are used because they mirror life.

I have attempted to state briefly, in part in the author's words, the two main interests which the reader will find in *Der Monolog im Drama*. Not that this summary of the book is exhaustive. The whole discussion is replete with suggestion, and the ground traversed is far greater than is indicated in the summary here given. Aside from its breadth of view, the book deserves to have and will have many readers because it is timely. A scholar of the very first rank, surveying the whole field of ancient literature, deals with a definite problem; and that, too, a problem which invites particular attention on account of the present interest in Menander. The aesthetic question, also, is a question of the day. Professor Leo enters a quiet but insistent protest against the current conception of dramatic art that banishes the soliloquy from the stage in the name of fidelity to nature and to life. He measures from a broad base-line, and finds that the soliloquy entered at first into Greek poetry because it corresponded to something actual in human life, and that it gained an undisputed place in the fully developed Attic drama because it was still felt to correspond to something real.

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Handbuch der griechischen Dialekte. Von Albert Thumb. Heidelberg: Winter. (1909). Pp. XVIII + 403. 8 Mk.

Introduction to the Study of the Greek Dialects; grammar, selected inscriptions, glossary. By Carl Darling Buck. Boston: Ginn and Co. (1910). Pp. xvi + 320. \$2.75.

Since the days of Ahrens a knowledge of the Greek dialects has been obtainable only from the historical grammars and grammars of the separate dialects. Hence such study has been possible only for those with access to a number of rather expensive books, and only at the price of much turning of leaves. Now, within six months of each other, there appear two convenient and satisfactory handbooks.

Fortunately broad differences in content and arrangement make the two works supplementary. Professor Thumb's book is indispensable for the very full bibliography and the detailed account of the sources. The greater part of the material is arranged in the form of descriptions of the several dialects, under each of which we have an account of the sources, its history, and a statement of its important peculiarities. A feature that will appeal to philologists in the wider sense is the liberal at-